

Fragments from *Mlajši Robinzon* (1796)

Mlajši Robinzon: iliti jedna kruto povoljna i hasnovita pripovest za detcu (*Robinzon the Younger: Or a Very Appropriate and Useful Story for Children*), published in 1796, is the first entertaining book for children in the Croatian language. Prior to it, only utterly edifying or utilitarian books could be found, such as prayer books, catechisms and primers.

The facsimiles and the transcription of some sections of the book, of which only a few copies are preserved, can be found below. They include the “Foreword” by the translator, Antun Vranić (?-1820), a village parish priest. Vranić “selected... one among many” books for children in German, the popular *Robinson der Jüngere*, and published it in the Croatian Kaikavian dialect in Zagreb in 1796. The novel was issued by Novoszelzka Szlovotizka, the printing house owned by Bishop Maksimilijan Vrhovac (1752-1827). Later the same year, the bishop had to abandon his business for political reasons, and he entrusted it to his brother-in-law, Antun Novosel.

The German enlightenment writer Joachim Heinrich Campe (1746-1818) had published his version of Robinson, *Robinson der Jüngere: zur angenehmen und nützlichen Unterhaltung für Kinder* in 1779, with the second part appearing in 1780. Following German 18th century educationalists, as well as J. J. Rousseau’s idea that the story about Robinson is in fact ideal educational reading material, he adapted Daniel Defoe’s novel *Robinson Crusoe* (1719). In his version, the narrator of the story is not Crusoe. Instead, in a new framing story, a father, in thirty evenings, tells his daughter and her young friends the story about a German sailor whose surname is Robinson (in contrast to Defoe’s protagonist who has this as his first name), dividing it into thirty episodes. The story itself is significantly changed, too. Thus, for instance, while Defoe’s Robinson manages to save a considerable quantity of supplies from the wrecked ship, such as rifles and gunpowder, Campe’s Robinson only manages to save his dear life, and he must completely rely on his own abilities. Later, accompanied by Freitag (Friday), he returns to England, where he finds his parents still alive, and together with Freitag pursues a successful carpenter’s business. A large portion of the novel is devoted to the conversation among the frame-story characters, and to the discussion of Robinson’s activities and experiences. The children even compete in making things, just as Robinson had, for example a parasol. The proceedings of their everyday life and the accounts of special events are also related (they get a coconut; they go on a trip, etc.).

The Croatian text was most probably translated from the Vienna edition of Campe's novel, which was published in 1789. A copy of that issue is preserved in the National University Library in Zagreb.

The Croatian translation of 1796 appeared in two volumes (16x10 cm, 277 and 320 pp). The chapters are not divided equally between the two "Parts", but the "First Part" includes 12 "Evenings" (chapters), while the "Second Part" comprises 18 "Evenings". The first German edition divides the "Evenings" differently, 11 of them are included in the first volume (1797), and 19 in the second volume (1780). The Vienna edition appeared in one volume with continuous pagination, so that the whole book has 415 pages.

In some of the preserved copies of the Croatian edition, a hand-coloured woodcut can be found, obviously the work of a local craftsman, which shows Robinson just as Campe imagined him: instead of a rifle (which would be expected based on Defoe's original), he is carrying a spear, and in the background a llama can be seen (instead of Defoe's goats). The illustration is printed on a sheet of paper slightly thicker than the other pages, and is placed in different positions in individual existing copies of the book. Therefore, we find it either as a frontispiece, or after the "Foreword" and before the first page of the novel itself.



German edition, 1779
Njemačko izdanje, 1779.



Austrian edition, 1789
Austrijsko izdanje, 1789.



Croatian edition, 1796
Hrvatsko izdanje, 1796.

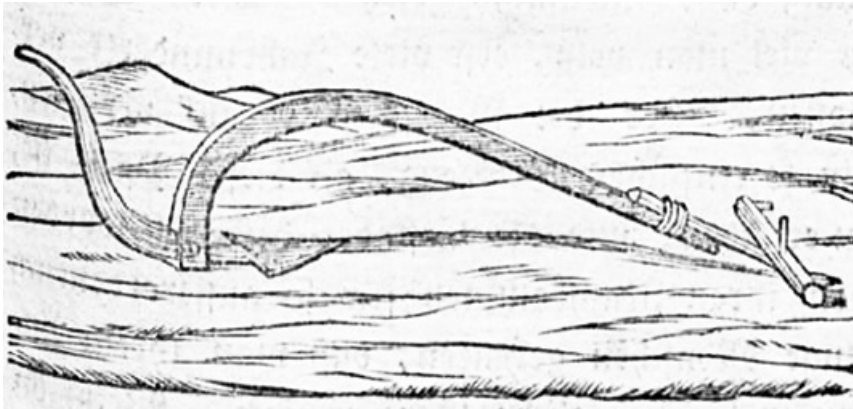
Fig. 1 *A comparison of the illustrations in three editions.*
Sl. 1. *Usporedba ilustracija u trima izdanjima.*

The Croatian craftsman obviously used the copper engraving, i.e. the frontispiece of the Vienna edition of Campe's work, as a model for his reproduction of the scene. The Austrian engraving includes a page number above the picture, "Seite 173", indicating that the illustration refers to the scene recounted on the given page, and indeed, it does. The engraving itself is a rather simplified imitation of the much more detailed and richer copper engraving of the original German edition of 1779. In comparison to the Vienna edition, where the illustration, placed next to the title page, represents the whole work, in the original German edition the picture is found between pages 280 and 281, and represents just an illustration of a small segment of text. As can be seen in **Fig. 1**, the original drawing of the German edition has been gradually simplified, first in the Vienna edition, and then in the Croatian edition.

There is also an illustration found within the book in the Croatian edition. It is a woodcut of a plough made by Robinzon, included in Chapter 25 ("Evening Twenty-Fifth") in the second volume, p. 216. While the equivalent illustration of the plough in the Vienna edition (p. 344) seems an improvement on the German version (Vol. 2, p. 257), for instance because the shading of the hills brings out their form, in the German edition the hatching technique simply indicates shadow. In the Croatian version, the picture of the plough is simplified and meagre: the background has completely disappeared, and the body of the plough is hatched without much skill (**Fig. 2**).

In the copies of the Croatian edition, another title page is often found on the page facing the title page (**Fig. 3**), instead of the described illustration (**Fig. 1**). This page includes the title *Horvatzki detczepriatel* (The Croatian Children's Friend). Although this title could be connected with the Vienna edition, which on its title page includes the following text: "auf Kosten des Herausgebers der Bibliothek für Kinder und Kinderfreunde" (at the cost of the publisher of the Library for Children and Children's Friends), indicating perhaps that the Croatian edition of *Robinzon* may have been the beginning of a "Children's Friends Library" as a publishing series, it is very likely that the truth is somewhat different. The implication is that there is an unexpected connection with a publishing project completely independent of *Robinzon*.

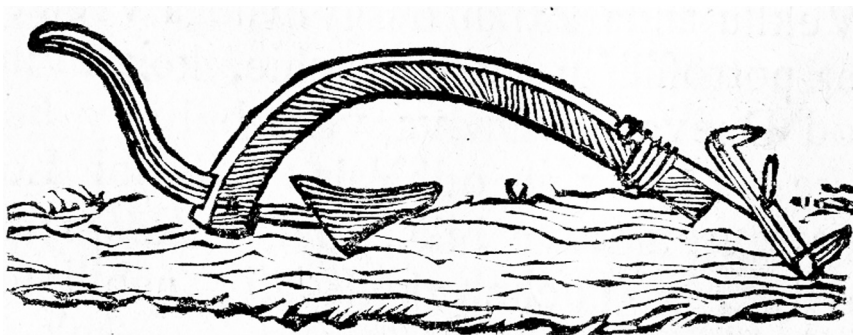
In fact, in the same year of 1796, Juraj Dijanić (1749-1799), a teacher from Zagreb, translated into Croatian a children's magazine *Kinderfreund* by the German enlightenment writer Christian Felix Weiße (1726-1804), the third edition of which had already been issued at the time. The title page of Dijanić's manuscript, which is preserved, reveals that he entitled his translation text *Horvatzki detcze priatel*



German edition, 1780 (II. 257)
Njemačko izdanje, 1780. (II. 257)



Austrian edition, 1789 (344)
Austrijsko izdanje, 1789. (344)



Croatian edition, 1796 (II. 216)
Hrvatsko izdanje, 1796. (II. 216)

Fig. 2. The plough. Copperplate engravings from the 1780 German and 1789 Austrian editions (left, centre) and the woodcut from the 1796 Croatian edition (right).

Sl. 2. Plug. Bakrorezi u prvom njemačkom izdanju iz 1780. i u bečkom izdanju iz 1789. (lijevo, sredina), te drvorez iz hrvatskoga izdanja iz 1796. (desno).

(The Croatian Children's Friend). This also undoubtedly indicates that he had fully prepared the manuscript for publication, that it was to be published in 1796, and all this precisely by means of *biskupskami szlovami* (the bishop's letters), that is, just before Maksimilijan Vrhovac's printing house was turned over to Antun Novosel.

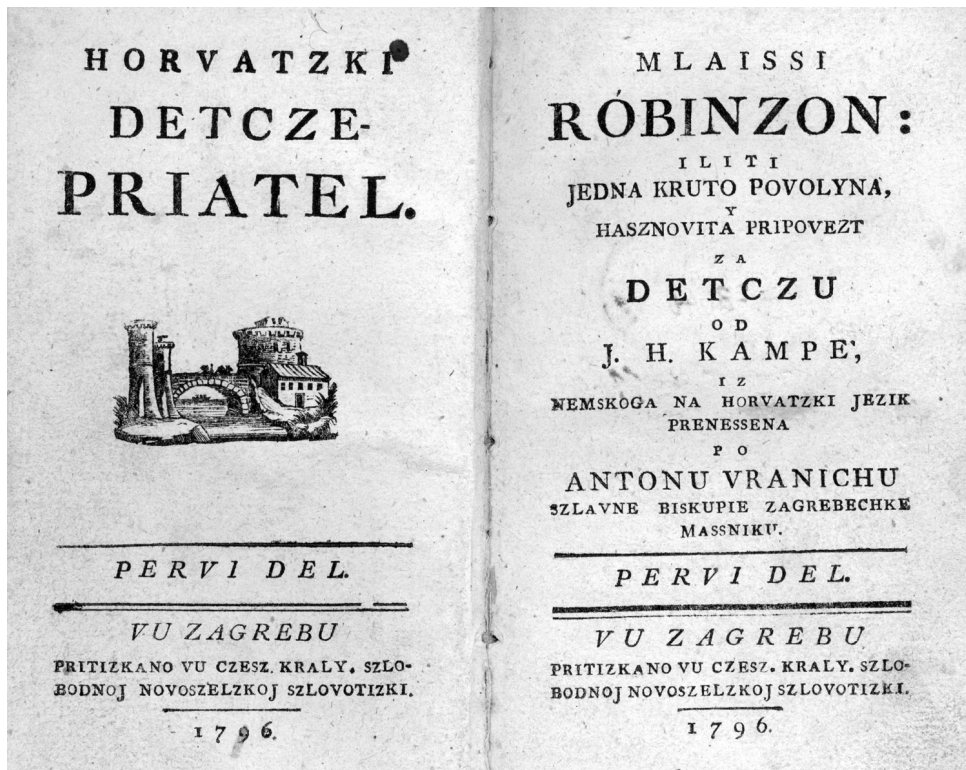


Fig. 3. *The Croatian 1796 edition.*
Sl. 3. *Hrvatsko izdanje iz 1796.*

Therefore, Dijanić intended to publish his translation of a children's magazine with the title *Horvatzki decze priatel* the same year that, under the same title, in the same printing house, and only a little later, a completely different work was published: *Mlaisi Robinzon* (in the original orthography). Whether they had already started printing Dijanić's work, and then abruptly stopped, and decided to use the previously published sheets for a completely different book, remains unresolved. However, the title page of the second volume of the Croatian edition is the same in all the preserved copies (Fig. 4).

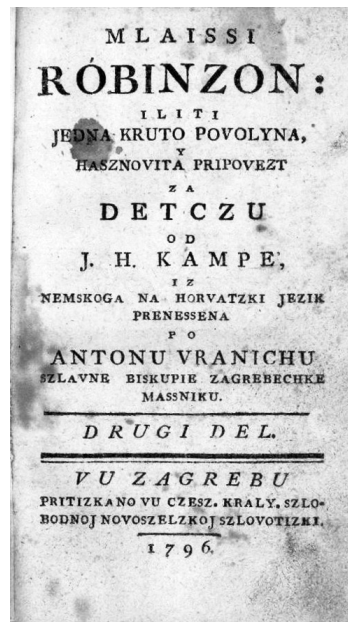


Fig. 4. Title page of the second volume of the Croatian 1796 translation of Campe's Robinson.

Sl. 4. Naslovnica drugoga sveska hrvatskoga prijevoda iz 1796.

In the publisher's catalogues, *Robinzon* was always listed as one of the most expensive books. This brave publishing project (printing a book for young people in such an expensive form) in its own way suggests that there was already an established practice of publishing books for young people at the time – admittedly, books for pragmatic purposes, while *Mlaisi Robinzon* now brought invigorating, attractive narration which seemed to guarantee good sales. However, this assumption did not prove correct. Quite the reverse, the sales went very slowly, if there were any books sold at all! Thus, the last in a line of owners of the print run of *Mlaisi Robinzon*, the skilful book dealer and publisher Franjo Župan, thought of a solution in 1825. He printed a new title page, and tried to sell the remaining, obviously still rather numerous, copies of the book as a “*novo vandavanje*” (a new edition).

Nevertheless, regardless of all the efforts and resources used to try and sell the book, *Mlaisi Robinzon* remained available for 50 years. The last time it was offered for sale was in 1845 when the already-mentioned book dealer Franjo Župan listed it among his publications printed in the book *Baron Franjo Trenk i slavonski panduri* by Luka Ilić Oriovčanin.

Below, in addition to Vranić's “Foreword” (i-vi) and the introductory pages of the novel and the beginning of the first chapter from the first volume (1-15), a fragment from the second volume can also be found, the spot where the picture

of the plough (**Fig. 2**) is integrated in the surrounding text. This is the earliest example in a literary work belonging to Croatian children's literature of a within-text illustration which aptly relates to the meaning of the surrounding text.*

B. Majhut

Fragmenti iz *Mlajšega Robinzona* (1796.)

Mlajši Robinzon: iliti jedna kruto povoljna i hasnovita pripovest za detcu, objavljena 1796., prva je zabavna knjiga za djecu na hrvatskom jeziku. Do tada su se objavljivale uglavnom pragmatične ili utilitarne knjige kao što su molitvenici, katekizmi ili početnice.

Uz pretisak i transkripciju dijelova te, danas samo u nekoliko primjeraka sačuvane knjige, donosimo i predgovor njezina prevoditelja Antuna Vranića (?-1820.), svećenika i seoskoga župnika. Vranić je „prebral... jednu zmed vnogeh“ njemačkih knjiga za djecu, popularnog *Mlajšeg Robinzona* i objavio ga 1796. na kajkavskom u Zagrebu u Novoszelskoj szlovotizki, zapravo tiskari biskupa Maksimilijana Vrhovca (1752.-1827.) koju je on iz političkih razloga 1796. bio prisiljen prepustiti svom šurjaku Antunu Novoselu.

Njemački prosvjetiteljski pisac Joachim Heinrich Campe (1746.-1818.) objavio je svoju verziju Robinsona *Robinson der Jüngere: zur angenehmen und nützlichen Unterhaltung für Kinder* 1779., a drugi dio 1780. Campe je, slijedeći njemačke prosvjetitelje, i na tragu Rousseauove misli da je priča o Robinsonu zapravo idealno odgojno štivo, preradio roman Daniela Defoea *Robinson Crusoe* (1719.). Tako više svoju priču ne priča lik samoga Crusoea, već u novoj okvirnoj priči otac svojoj kćerki i njenim malim prijateljima u trideset večeri pripovijeda priču o njemačkom mornaru koji se preziva Robinson (u Defoea je to ime junaka). I sama priča o Robinsonu značajno je izmijenjena, pa tako, primjerice, dok u Defoea Robinson uspije spasiti priličnu količinu stvari s olupine broda, kao što su puške i barut, Campeov Robinson spašava samo svoj goli život i u potpunosti se mora osloniti samo na svoje snage. Kasnije s Petkom (njem. Freitag) odlazi u Englesku gdje nalazi žive roditelje te se zajedno s njim uspješno bavi stolarskim zanatom. Veliki dio romana otpada na razgovore i komentiranje Robinsonovih postupaka i doživljaja, pa se djeca čak i natječu tko će znati načiniti predmete poput Robinsona, npr. suncobran, a prate se i zbivanja vezana uz svakodnevni život likova okvirne priče i njihove doživljaje (dobivaju kokosov orah, idu na izlet i sl.).

Hrvatski je prijevod najvjerojatnije nastao na temelju austrijskoga, bečkoga izdanja Campeova djela iz 1789. Jedan primjerak toga izdanja čuva se u Nacionalnoj sveučilišnoj knjižnici u Zagrebu.

* We are grateful to the Croatian School Museum in Zagreb for giving Libri & Liberi permission to publish the facsimiles of the pages from their copy of the 1796 edition of the Croatian translation in this issue.

Hrvatski je prijevod 1796. izašao u dva dijela (16x10 cm, 277 i 320 str.). Dijelovi nisu podijeljeni simetrično, već prvi dio ima 12 večeri (poglavlja), a drugi 18 večeri. U prvom njemačkom izdanju prvi dio ima 11 večeri, a drugi 19. Bečko izdanje izašlo je u jednom svesku s jedinstvenom paginacijom i cijela knjiga ima 415 stranica.

U nekim sačuvanim primjercima hrvatskog izdanja nalazimo rukom obojeni drvorez, očito djelo domaćeg majstora, koji predstavlja Robinzonov lik onako kako ga je zamislio Campe: umjesto puške (što bi bilo prema Defoeu) Robinzon nosi koplje, a u pozadini su ljame, umjesto koza (kako je u Defoea). Ilustracija je načinjena na debljem papiru od onoga upotrijebljenog u knjižnom bloku i naknadno je, pri uvezu u pojedinim primjercima knjige, umetana na različita mjesta u knjizi. Nalazimo je stoga ili kao stranicu nasuprot naslovnoj ili pak iza predgovora, a prije prvog lista romana.

Hrvatskom je majstoru reprodukcije kao predložak poslužila verzija bakropisne ilustracije u bečkom izdanju Campeova djela iz 1789. smještena na stranici nasuprot naslovne. Iznad nje piše „Seite 173.“, pri čemu ilustracija u potpunosti odgovara sadržaju na toj stranici. I sama je prilično pojednostavljena u odnosu na mnogo detaljniji i bogatiji bakropis u izvornom njemačkom izdanju iz 1779. Za razliku od bečkog izdanja, gdje ta ilustracija svojim položajem uz naslovnu stranicu reprezentira cijelo djelo, u njemačkom izdanju ta je slika umetnuta između stranica 280. i 281. te predstavlja tek ilustraciju malog segmenta teksta. Kao što se vidi na **Sl. 1.**, izvorni crtež iz njemačkog izdanja postupno se pojednostavljuje, isprva u bečkom, a onda još više u hrvatskom izdanju.

U hrvatskom izdanju nalazimo i ilustraciju otisnutu u knjižnom bloku. Radi se o drvorezu pluga koji je načinio Robinzon, a nalazi se na 216. stranici drugog dijela u sklopu 25. poglavlja (*Večer dvadeset y peti*). Dok ilustracija pluga u bečkom izdanju (str. 344.) izgleda kao poboljšanje njemačke verzije (2. dio, str. 257.), npr. šrafranje sjene brda slijedi u bečkom izdanju oblik brda dok je u njemačkom šrafranje naprosto znak sjene, u hrvatskoj verziji došlo je do osiromašenja crteža: pozadina je posve nestala, a tijelo pluga je izrazito nevjesto šrafrano (**Sl. 2**).

U hrvatskom izdanju, na stranici nasuprot naslovnoj, nalazi se natpis *Horvatzki detczepriatel* (**Sl. 3**). Iako bi se taj natpis mogao povezati s bečkim izdanjem u kojemu na naslovnoj stranici piše „auf Kosten des Herausgebers der Bibliothek für Kinder und Kinderfreunde“ (o trošku izdavača Biblioteke za djecu i dječje prijatelje) u smislu da se i u hrvatskom izdanju možda radilo o namjeravanom početku biblioteke za djecu i dječje prijatelje, lako je moguće da je ipak u pitanju posve drugi razlog i neočekivana veza s izdavačkim projektom neovisnim o *Robinzonu*.

Naime, iste te 1796. godine Juraj Dijanić (1749.-1799.), zagrebački učitelj, preveo je dječji časopis *Kinderfreund* njemačkog prosvjetiteljskog pisca Christiana Felixa Weiße (1726.-1804.), kojemu je 1791. izašlo već treće izdanje. Naslovna stranica sačuvanoga Dijanićeva rukopisa koji je on naslovio *Horvatzki detcze priatel* nedvojbeno upućuje na to da je Dijanić svoj prijevod već pripremio za tisak, te da je rukopis trebao biti objavljen 1796., i to upravo *biskupskami szlovami*, znači, prije no što je tiskara biskupa Maksimilijana Vrhovca prešla u ruke Antuna Novosela.

Dakle, Dijanić je namjeravao objaviti svoj prijevod dječjega časopisa pod naslovom *Horvatzki decze priatel* iste godine kada je pod istim tim naslovom u istoj tiskari, samo nešto kasnije, objavljeno jedno posve drugo djelo: *Mlajši Robinzon*. Jesu li u tiskari već započeli tiskati Dijanićevo djelo pa onda naglo odustali, a već tiskane stranice odlučili upotrijebiti za posve drugu knjigu, ostaje nejasno. Međutim, naslovna stranica drugoga dijela hrvatskog izdanja ista je u svim sačuvanim izdanjima (Sl. 4).

Mlajši Robinzon se uvijek u popisima knjiga na tržištu pojavljivao kao jedna od najskupljih knjiga. Taj smjeli nakladnički pothvat (tiskanje knjige za mladež u tako skupom obliku) na svoj način svjedoči da je postojala već ustaljena praksa izdavanja knjiga namijenjenih mladeži – doduše, knjigâ s pragmatičkim svrhama, dok je sada *Mlajši Robinzon* donosio svježje, primamljivo pripovijedanje koje kao da je jamčilo brzu prodaju. No, ta pretpostavka nije se pokazala točnom. Dapače, prodaja je išla jako sporo, ako je uopće išla. Tako se posljednji u nizu vlasnika naklade *Mlajšeg Robinzona*, spretni knjižar i nakladnik Franjo Župan, dosjetio triku pa je 1825. pokušao, otisnuvši novi naslovni list, preostale (jamačno ne baš malobrojne) primjerke knjige prikazati kao „novo vandavanje“.

No, i bez obzira na napore i sredstva uložena u knjižarska domišljanja, *Mlajši Robinzon* se prodavao punih 50 godina. Zadnji puta ga je knjižar Franjo Župan u ponudi vlastitih knjiga oglasio 1845. u popisu pridodanom knjizi *Baron Franjo Trenk i slavonski panduri* Luke Ilića Oriovčanina.

U nastavku, osim Vranićeva predgovora (i-vi) te uvodnih stranica romana i početka prvoga poglavlja iz prve knjige (1-15), donosimo također i fragment iz druge knjige, mjesto na kojem nalazimo uklopljenu sliku pluga (Sl. 2), tj. prvu unutarknjižnu ilustraciju književnoga teksta u hrvatskoj dječjoj književnosti koja se smisleno uklapa u okolni tekst.*

Berislav Majhut

* Zahvaljujemo Hrvatskom školskom muzeju iz Zagreba na ustupanju prava na objavljivanje faksimila stranica knjige u ovom broju časopisa.